

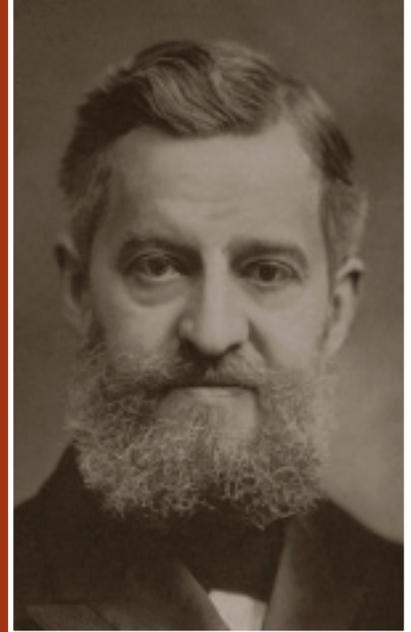
manner the development of certain chapters in art history. We have 15th-century Flemish and Florentine paintings; then it goes into 16th-century material, and we are soon going to have a 17th-century gallery; and we have a bumper crop of 18th-century material. So I think our visitors not only get to see how the Huntingtons collected but at the same time receive an interesting art history lesson—or history lesson in general—about the development of art in Europe from the 15th century onward. ∞

*Interview conducted by
Matt Stevens, editor of
Huntington Frontiers.*



HENRY TO THE THIRD

by Stephen H. Grant



While Henry Huntington and Henry Clay Frick were buying up J. P. Morgan's bronzes, Henry Folger was snapping up duplicate books from Huntington's own library. Folger specialized in Shakespeare. Huntington displayed a wider palette; he also enjoyed deeper pockets. Huntington bought around 200 entire libraries, resulting in numerous duplicate editions. While Folger gave his spare Elizabethan books to family, friends, students, and college libraries, Huntington traded up by taking his duplicates to the auction house. From 1916 to 1925, he sold more than 8,000 of them at Anderson Galleries in New York, bringing in more than \$550,000. Folger obtained from the lot more than 100 volumes printed before 1700. One man's castoffs became another man's treasures.

In the Huntington and Folger libraries, I examined Shakespeare quarto plays, the ones Henry H. kept and the others he sold that Henry F. acquired: *Romeo and Juliet* (1599), *Henry the Fourth* (1599), *Pericles* (1609), *Titus Andronicus* (1611), and *Hamlet* (1611). How were they different? The Huntington's copies were all pristine. The Folger's contained what many collectors at the time considered objectionable imperfections: writing on flyleaves, a title page in facsimile, a title page inlaid and mounted, pages torn and repaired, leaves unbound. In Henry Folger's neat clerk's hand appears a description from his card catalog, "a few headlines shaved."

When Huntington reached his goal of obtaining a flawless book, he shed his imperfect copy. Folger did not require a perfect copy; he was more concerned with stretching his dollars. Ahead of his times, Folger believed that scholars would recognize the usefulness of textual variants, as indeed they do. Contemplating the departed volumes, Stephen Tabor, Huntington curator of early printed books, commented wistfully, "We wish we still had them."

Stephen H. Grant is an independent scholar currently working on a biography of Henry and Emily Folger, founders of the Folger Shakespeare Library. His numerous articles on the Folders appear on www.stephenhgrant.com.

Henry Folger, 1910. Photo courtesy of Stephen H. Grant.